

THE THREE APPROACHES

The Expressivist Approach

- A. The Romantic Paradigm
 - 1. Integrity
 - 2. Spontaneity
 - 3. Originality
- B. Writers and readers share innate mental categories.
- C. Knowledge is located in the individual.

The Cognitive Approach (positivist)

- A. Science model
 - 1. Generalization derived from experimental data
 - 2. Experiment must be verifiable.
 - 3. Experimental data must be quantifiable.
- B. Production and reception of texts grounded in cognitive theory
 - 1. Cognition—developmental method
 - 2. Cognitive psychology
- C. Knowledge is located in the natural world.

The Social Approach

- A. Language operates socially.
- B. Four Influences
 - 1. Poststructuralism
 - 2. Sociology of science
 - 3. Ethnography
 - 4. Marxism

THE EXPRESSIVIST THEORY

Act—Writing as self-expression

1. Relating the contents of the subject's mind
2. Discovering the contents of the subject's mind

Agent—The writer as creator

1. The subject owns the text
("I create the world; I shape it")
2. Meaning is created by the subject's private intention.
3. Subjects inhabit the same mental "space."

Agency—Language as innate mental categories

1. Language corresponds to reality.
Language mediates between our mind and what we see.
2. Language represents propositional attitudes.
Language is the wire that connects the sender and receiver of information.
3. Language is a vehicle.

Scene—Culture as an artifact

1. Social forces are secondary to mental acts.
The individual changes the world.
Culture is something acted upon.
2. The mental and social are separate entities.
3. Culture is the product of genius.

Purpose—Communication as a mode of being

1. To communicate is to understand ourselves.
2. Understanding others means sharing their thoughts/being.
3. Language is the medium through which we know our own minds and the minds of others.

THE COGNITIVIST THEORY

Act—Writing as a cognitive process

1. Relating the mental activity (wiring) of the mind
2. Discovering the system that governs the writing process What is that wiring?

Agent—The writer as a machine

1. The subject is secondary to process
2. Meaning is created by a language system (as opposed to the individual in the expressivist theory).
3. All subjects are wired in a similar way.

Agency—Language as system

1. Language is a synchronic arrangement of parts.
2. Language speaks us.

Scene—Culture as a container

1. Social forces are systems and processes similar to cognitive systems and processes.
2. Both cognitive processes and social processes can be codified.
3. Culture is an expression of its structure.

Purpose—Communication as a systematic activity

1. To communicate is to employ a system.
2. Understanding others means sharing a system
3. We employ a structure, process, or system in order to know our own minds and the minds of others.

THE SOCIAL THEORY

Act—Writing as a social act

1. Investigation of culture
2. Isolating social conventions and relations of power

Agent—The writer as a social being

1. The subject is a product of culture
2. Meaning is socially constructed; not produced by agent. Meaning cannot be reduced to a codified system.
3. All subjects are historically ordered; subjects are different (ethnocentrism).

Agency—Language as convention

Regularity is the defining feature of conventions.

1. Language is a social contract.
2. Language mediates between discourse community and subject.
3. Language is negotiable.

Scene—Culture as creator

1. Social forces make meaning.
To be efficient is to know the culture.
(Cognitive: to be efficient is to know the cognitive system.)
2. Discourse communities are sources of propositional attitudes.
Culture is the creator: emphasis on discourse communities
3. Culture begets structure; structure does not beget culture.

Purpose—Communication as conversation

1. To communicate is to know one's way around a discourse community.
2. Understanding others means we interpret them adequately.
3. To know ourselves means to know the world (to know our position in the world).

Some Terms

Schema Theory—The human mind routinely constructs, on the basis of patterns of experience, abstract generic concepts or “schemata.” These schemata are stored in long-term memory and thereafter guide the way we perceive and remember things. Every schema is made up of certain constituent features depending on the individual’s prior experience.

Protocol—an original draft, minute, or record of a document, or transaction, or an activity, often a term applied to the description of a method in a scientific experiment or treatment. Protocols provide first-hand data or other information and serve as a basis for scientific experiments.

Scenario Principle—Functional prose should be structured around a human agent performing actions in a particularized situation.

Modes of Discourse—special kinds of subject matter. They tell us what whole discourses are about. They are different ways of looking at reality. As defined by Kineavy, Cope, and Campbell, there are four different kinds of modes of discourse: narration, description, classification, and evaluation.

The Given/New Contract—A tacit agreement between writers and readers that dictates the available means for connecting previously unfamiliar (new) information to known (given) information. It requires writers to insure that readers can infer appropriate connections or to specify these connections by supplying direct antecedents for information as given and that the connection between an antecedent and its dependent is cohesive.

Intertextuality

Julia Kristeva (French theorist)—coined the term in the late 1960’s: “any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another”

Porter—intertextuality basically refers to the notion of discourse community

Charles Bazerman—“an intertext is a ‘strategic site of contention,...the site at which communal memory is sorted out and reproduced, at which current issues and communities are framed and dynamics established pushing the research front toward one future or another.’”

“an explicit intertextual field’ is itself composed in every disciplinary text through ‘explicit citation and discussion of other texts identified as being closely related.’”